TAPE SQUEAL

INDIANA RECORDING CLUB, INC.

Volume XXIII, No. 12. December, 1982

WHO WILL IT BE IN '83?

Who Are You For in '84?

HAVE YOU VOTED YET FOR IRC OFFICERS FOR 1983 AND 1984? Either Bill Endicott or Doris Oliver will be the new President, the victor to be determined at the election in January. If you have not returned your ballot yet, please send it to Eleanor Davies, Secretary, 1729 E. 77th St., Indianapolis, Ind., 46240, in time to reach her before the January 16th meeting. Or bring it to the meeting if you live close enough to attend.

(You might as well vote for Secretary and Treasurer too, while you're at it, but since the candidates for each job are unopposed, they think they pretty well have the jobs sewed up!!)

SOME KIND WORDS FROM SOUTH BEND.

Larry McPharlin, IRC #1011, writes: "Seems we out in the hinterland, DO CARE about the great handlers of our tape club even though we are not on the firing line - up front and all that. You are great people, caring people and far more help than you can ever know.

Now, I want to congratulate you on the fine story of the meeting in September. It was without a doubt the finest I've ever read about tape care and maintenance. *(Editor's note: Larry was really congratulating the panel - not me. All I did was to write down what they said.)*

I've been taping since 1949 on a wire recorder my brother brought back from Germany and then on a Wilcox Gay and another, whatever, and I've had twenty-five since. The

(Continued on track 5)

WILL TAPE EVER REPLACE RECORDS?

That is the question that was asked by an English science writer about 75 years ago. In June, 1905, a Danish inventor, Valdemar Pulsin, patented the Telegraphone, a device to record telephone messages on magnetized wire. An article describing the invention and speculating about the future of magnetic recording is recounted, along with other fascinating tid-bits about the history of recording, in tape VH #84, "Edison's Wonderful Phonograph", in the Voice of History Library. Here is part of the article:

One speaks into an ordinary microphone which is in connection with two or three elements. The undulating current, arriving on this, is not conducted as formerly to a telephone, but to a little electro-magnet. The current, varying according to the manner of speaking, magnetizes in different ways the separate parts of the steel wire. The Telegraphone can repeat the same speech hundreds of times without the clarity suffering, and the speech can be preserved for years.

Will the talking machine record of the future be made on a tape? A number of inquirers are asking themselves and others that question nowadays. In Pulsin's Telegraphone, the sounds are recorded on and reproduced from, a metal strip. Could a talking machine record be made in the same way? The idea is attractive and at first blush seems feasible. It would not be difficult to stamp or mold a record on material that could be wound on a reel - steel or celluloid for example.

What advantages does a strip record offer? Probably you will reply that a longer record could be made; that it would be possible to have an entire song, instead of one verse and chorus. To be sure, the strip record would be indestructible, but it is questionable whether the disadvantages of length of tape

(Continued on track 5)

TAPE SQUEAL is the monthly newsletter of the INDIANA RECORDING CLUB. Send all news, articles, photos, ads, etc., to Bill Davies, editor, 1729 E. 77th St., Indianapolis, Indiana, 46240.

For information about membership in the club, contact the secretary, Eleanor Davies, 1729 E. 77th St., Indianapolis, Indiana, 46240.

Please send all changes of address and changes in directory data to Eleanor Davies, who is also directory manager. *ALL ADDRESS CHANGES MUST BE SENT IN AT LEAST ONE MONTH BEFORE THE EFFECTIVE DATE TO ENSURE UNINTERRUPTED DELIVERY OF TAPE SQUEAL.*

NOTE TO ALL NEW MEMBERS:

When you receive your welcoming tape, please return the accompanying postcard to the committee chairman, Bill Kearney, 2625 West Jefferson Road, Kokomo, Indiana, 46901.

YOUR IRC BOARD OF DIRECTORS:

PRESIDENT - Dennis Burcher
VICE PRESIDENT - Bill Tillett
SECRETARY - Eleanor Davies
TREASURER - John Oliver
MEMBER - Bill Endicott
MEMBER - Gene Scott

TRADING POST

Free notices for IRC members, concerning tape and related items to sell, buy, trade, etc.

CARL J. SHACKELFORD, S-67, is interested in material by Ina Ray Hutton all male band of the mid 40's onward, and her all girl band of the early 50's. Also anything at all by Johnny "Scat" Davis Big Band of the 40's. Carl has a prodigious collection and can trade material of practically every band that played during the Big Band era, but lacks material by Johnny "Scat" Davis only. He has a couple of VPSB's by Ina Ray Hutton Orch. at Naval Bases during WW-II, but needs more. Will trade material for above on cassette tape.

RON BARON, D-70. For Sale: Blank tape, 7" reel, 1800', Ampex 641, used once, in new boxes. Case of 60 for $73, postpaid. Also, new cassettes, C-60's, screw type housing, loaded with TDK tape. Box of 25 for $26.50 postpaid.

CHARLIE MILLER, S-37, says: Would like to exchange tapes with Sunday School teachers. Stereo cassette preferred. I enjoy classical music.

JOHN BERRYMAN, D-15, has a beautifully packaged container of six 30 minute cassettes upon which is recorded an organ music lovers round-robin. Since two more people are needed to fill it up, how about hearing from some members who might like to participate in a round-robin? Also, anyone interested in swapping video (VHS) tapes?

BARBARA LAATSCH, D-66, wants to know where the little "bubble envelopes" for mailing cassettes, can be purchased.

PAUL BRIANS, S-7. I am looking for good stereo copies of the first two Bob and Ray appearances on NPR's Sunday Show broadcast this October. I have the last two shows already, and am willing to trade other Bob and Ray material or whatever else I may have that's wanted.

Joe Trappa, D-11. For sale: Technics front loading cassette deck, model M-250X. Lists for $349. Want $200. I will pay UPS delivery. Call (714) 537-3288 or send tape.

How Much Horse-Power in a Sony?



We were sitting at our desk, looking for something to fill up this space, when we came across a little item in the New Zealand Tape Recording Club magazine, "Tape Echo". It has nothing at all to do with tape recorders, but it fills up the page. Here it is:

An average horse performing average work, produces only 2/3 horse-power. This is because James Watt, the Scottish inventor of the first practical steam engine, deliberately exaggerated the power of his engines when he first devised the term, "horse-power", in relation to machines and horses in the 1780's.

Interim Editor Decides to Stay

Since there has been no rush of applicants to fill Sharon's shoes, her Dear Old Dad has decided to stay on as Editor, as long as you members keep sending in material. The response so far has been gratifying and there is now enough material on hand for this issue and part of the next. BUT KEEP SENDING IT IN!

Our associate club from "down under", the New Zealand Tape Recording Club, also has a new editor, according to the July/August issue of their club magazine, "Tape Echo". Since the problems of their new editor, Ross Lambourn, are similar to mine, I have swiped part of his article announcing his editorship. I also swiped the picture of Ross and his three tape decks since there seems to be quite a bit of similarity in our looks. His nose is bigger than mine, but my ears are bigger, and my hair is more white than black, but otherwise we look about the same. Here is his article, with a few words changed to fit Tape Squeal instead of Tape Echo:



Tape Squeal will, no doubt, change a little with a new helmsman, but one thing that will not change will be the Editor's desire to see your article in print. When I say "your article", I don't mean it has to be original, although it is preferable. If you see a magazine article that looks interesting, send it in. It doesn't need to be about tape recording, it can be about other allied interests, or about something completely different. How about telling us about one of your other hobbies perhaps?

Your letters to the editor can express your feelings about the club, Tape Squeal, or anything you feel strongly about. But however you decide to contribute, please send it in as soon as you can. Tape Squeal depends on your contributions. The more you contribute - the more interesting Tape Squeal becomes.

Your editor reserves the right to correct spelling and grammar. We also retain the right to publish or not. This will depend on space available and suitability of material. If you don't see your article in this issue, it will most probably appear in a later issue.

Don't leave it to the other fellow. You know how lazy he is, he just can't be bothered. Sharon has been waiting for him for years. Don't get me wrong, she would like it known that she has enjoyed her three years as Editor of Tape Squeal, but has expressed to me the hope that the support shown in the past years will continue.

No Tape Squeal Next Month - PROBABLY!

If you don't receive a Tape Squeal next month about when you usually do, please DO NOT WRITE to ask why, because there probably won't be one - for two reasons!

First reason: There have been so many complaints about Tape Squeal not being delivered until two or three weeks after it was mailed, that it has just about been decided to move up the printing date to around the first of the month, instead of around the middle of the month. This is the December issue, and the next one will be the January issue, so there will be no missing issues. Instead of mailing the January issue around the middle of December, we want to mail it around the first of January. Hopefully, except for overseas mailings, it will still be January when the Postoffice gets around to delivering it.

The second reason for delaying the January issue is that our typewriter is going to be awfully busy spewing out copy for the new directory, and then will come the job of assembling, indexing, checking, proof-reading, etc., as Eleanor and I try to get the copy ready for the printer with as few errors as possible, so there probably won't be enough hours to put out a directory and a Tape Squeal too.

We may put out the next T.S. at the usual time, but unless we come up with more extra time than I think we will, the above schedule is the one we will probably follow.

So please submit all ads, articles, clippings or whatever for T.S., no later than December 20th. Thanks.

--- Bill Davies, Editor

TAPE RECORDER MAINTENANCE

(Continued from last month)

This continues the report of the September IRC meeting, which was a panel discussion on equipment, service and maintenance of tape recorders and related equipment. As last month's report ended, John Oliver was speaking:

"You get the least little bit of gunk of some kind on the capstan and/or the roller, and wind the cassette tape around that capstan - there's only one way to get it off - that's with a pocket knife or a razor blade, and you've lost a cassette. Because those things will not reverse. You can't back 'em up and unwind it, and it's all too simple to keep 'em clean and if you keep 'em clean, you most likely will not have that problem."

"Cassettes today are of various qualities and they've been improving to the extent that practically any cassette of 90 minutes or less will go through practically any cassette recorder if it's kept in good clean condition. Most manufacturers will tell you not to use 120 minute cassettes and there are even 180 minute cassettes. I don't have any idea how thin that tape must be."

"You can't always go by sight because one tape through a recorder might leave a good bit of deposit on that pinch roller but that is not an absolutely true indication. I don't like to put more than about two or three tapes, whether it's a 7" tape or three 90 minute cassettes through a machine without cleaning, before I go to the next ones."

The next speaker was Bill Tillett:

"Well, I'll take up next and we're going to save the expert to the last. Then he can correct everything we said that was wrong! I'd like to go back and emphasize what John said about keeping your equipment clean, and I think you should start with the outside of the cover. If you have a walnut or wooden cover cabinet, don't hesitate to clean that, and use a little furniture polish. Then get into the metal part - the face of it. How many of you have seen dirty, finger-printed faces on tape recorders? I've found the easiest, one of the best ways to keep that brushed aluminum, or whatever it is, clean and looking good is to use a silicone impregnated cloth - not on the tape heads or the mechanism - just on the face of the machine. This is mainly for cosmetic reasons, but it will also remove any gunk or crud or finger prints or tape crumbs or whatever else might have accumulated on the front of your machine."

"Then you get into the heads themselves. John has mentioned alcohol - I'll go along with that. There also are preparations you can buy - here's a head cleaner - it's about the color of red wine - but I'm always suspicious of it and I don't like to use it. I use alcohol a lot more - just plain isopropyl alcohol. The prepared stuff works all right - some people say it's better for the rubber in the pinch roller than alcohol and that may be. It has a little lubricant in it too and that may or may not be good - depending on how slick you want to get the capstan drive and the pinch roller."

"A friend of mine gave me a couple of these alcohol swabs which medical supply houses have, and they are impregnated with alcohol and there also is a kind of gauze-like cloth in them and that's a good thing to use. Don't be afraid to rub those tape heads. The residue is hard to get off. It takes some real scrubbing at times to get it off. How soon and how often you do this depends on the kind of tape you use and how frequently you use it. I have gone for quite some time when using good clean tape, but if you get one bad tape - one dirty tape - it can give you fits. You might have to clean half way through that one reel. I've had bad tapes stick on the capstan. Some tapes just have a sticky tendency to stick and wrap up on the capstan."

"I've got a couple of tape recorder books up here that I don't recommend. They're full of ideas to get you going in taping and to give you ideas on what you can do with a tape machine but they don't tell you a thing about maintenance, cleaning, oiling and this sort of thing, so I brought them along just to illustrate how hard it is to find anything in writing on what we're talking about. I think the reason for this is, the manufacturers tell you in the manual, stay out of the works of your tape machine - don't try to oil it yourself - get a repairman to do this."

"Well, this is fine, but I think, and this is based on experience, if you're careful and if you use common sense in lubricating a tape machine, you can get by with it pretty well, BUT use a good quality oil. Don't use Three-in-One, or Shell Motor Oil. Use something that is designed for fine mechanisms and then use it discreetly - by that I mean maybe only a few drops in the right places. Most good tape machines used to, and I guess some still

(Continued on track 7)

Clarifying Copyright Confusion

If the growing legal fuss over video and tape recorders—which the TV, music, movie and radio people say violate copyright law—confuses you, the following may clarify your puzzlement.

1. True, you're not supposed to duplicate copyrighted material without permission or payment. On the other hand, if you don't do it in quantity for commercial reasons—i.e., if you copy purely for personal use—it's generally regarded as "not actionable" or "negligible." So don't let that deter you from buying a machine.
2. In any event, the litigants aren't interested in suing consumers. What they want is special payments from the equipment makers—a demand that may be in the courts (or Congress) for years.

Meantime, if you're on the other side of the fence—i.e., a creative person—remember that the copyright laws were changed in the last few years to make it easier for you to protect your output. In brief:

Any creative work now is automatically copyrighted on completion. To nail down your rights, affix a copyright symbol (or the word "copyright") to "visually perceptive" copies, along with your name and year of publication. Also, submit two copies to the Library of Congress. With certain exceptions, works created after Jan. 1, 1978, are protected for the author's lifetime plus 50 years.

Our thanks to Art Hendricks for sending in the above article from the American Legion magazine for Sept.,'82.

TAPE VS RECORDS *(Continued)*

and bulk do not overbalance it, and then, like player pianos, after a record has been reproduced, the tape would have to be reeled back again onto its original spool. That would take a longer time than is now required to change cylinders and disks. I am not asserting that there will never be tape records. I only point out one or two obvious objections to them which must be overcome before they can be put on the market.

Well, the objections must have been overcome. Seems like there have been two or three tape players on the market in recent years!!

Lou Denk, IRC #2272, Ithaca, N.Y., who is one of our blind members, writes: "Your comment as to how to clean the heads of machines is a very valuable piece of information. I, being totally blind, do not rely on cleaning the heads with Q-tips. Too often they get soft and are apt to leave a bit of the cotton on the heads or nearby. That happened to me when I first started cleaning the heads in that way. Now I use my fingers to do the job and I can feel the excess residue of the tape on the heads and thereabout."

ARE YOU GUILTY?

Guilty of what? Guilty of not replying to tapes or letters from other members, that's what!

John Hollinshead, IRC #2144, Esperance, Western Australia, writes that he is having quite a lot of difficulty in getting replies to his letters and tapes. He sends out requests to tape and they do not even acknowledge to decline, and on some occasions he has sent out tapes which have never been returned. John says, "It's costly enough with mail postage but to get no replies is very disappointing and puzzling. Why belong to a club and not answer a request one way or another?:

Some of the members John has sent letters or tapes to, with no replies, are listed on pages D-80, D-102, S-1, S-29, S-37, S-38, S-39 and S-41. If you are one of the guilty parties, please send John a reply. *(Editor's note: I can testify from personal experience, that taping with an Aussie can be a very rewarding experience.)*

KIND WORDS *(Continued)*

early ones were easy to open and work on, but as they become more costly, they are harder to get into; fact is, almost impossible and the care was neglected other than what you could reach easy.

Now the $1200 and up recorders are so complicated, it takes a full engineer in electronics and audio to even thread the tape on or through it, resulting in poor maintenance or none at all. I liked your story and hope you continue the theme in future Squeals. Please give our love to SHARON and the girls. They are great."



SILENT MIKES.

Our condolences to the families of these IRC members who recently passed away:

Harold Hubbard, Greenwich, N.Y.
Ruby Heath, Raleigh, N.C.
Guy Preston, Columbus, Indiana
James Hopkins, Hagerstown, Md.

DEADLINE FOR JAN. T.S. ITEMS - DEC. 20TH

Cataloging Your Tapes

Jerry Johnson, IRC #325, our indefatigable clipping sender-inner, sent in the following article from a book by 3M:

Every collection of recorded tapes, regardless how modest in number, deserves the protection and organization that good library practice affords.

A good library should provide a safe place to store tapes; a place that protects tapes from contamination by dust and dirt, and also from extremes of temperature and humidity. It should provide also a sequencing organization that permits quick and easy accessing.

Most tape libraries (whether open-reel, cassette or cartridge), represent collections that have built up over the years. They often include many types of recordings; music (classical and popular, instrumental and vocal), voice (personal recordings of family and friends, business or school recordings of meetings or class lectures) and perhaps miscellaneous recordings such as sound effects or bird songs or other "field" recordings.

Cataloging a collection often takes a suggestion from the principal type of recording it contains. A library that contains 90% classical music is easier to organize than one reflecting broad sound interests. Small libraries can be arranged by title in some appropriate order with the contents of each recording indicated succinctly on the spine of the box. Small libraries have a way of growing, however, and a good idea is to avoid tight numbering systems that must be compromised continually.

The main direction taken by a collection should become obvious in a short time. Broad categories can be set up by type and further broken down into appropriate sub-categories. Classical music, for example, can be organized alphabetically by composer and further arranged by musical form such as *orchestra, vocal, instrumental, operatic,* etc.

Pre-recorded tapes are well described on their containers and offer a suggestion for further organization. Both open-reel and cassette formats offer good cataloging surfaces on which to write or type titles and/or numbers.

When magnetic recordings become numerous, good library practice becomes very important. Invariably a numbering scheme must be employed. Again, the main groups or types will suggest the form the numbers take, such as blocks allocated to each group or letter prefixes to indicate and differentiate among types.

A card file or loose-leaf notebook is helpful to organize a library and to locate a specific recording quickly. Such a system also lends itself to updating, deletions, and additions. A recording number should appear on the reel, cassette, or cartridge itself; on its box or container; and on the card or notebook page. This is especially important to assure that recordings are returned to their proper box and do not become "lost" in the library!

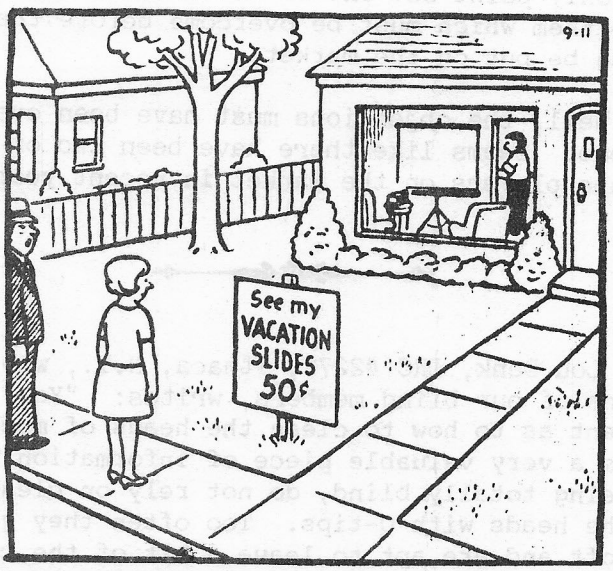
Jerry says the book, 3M RECORDING BASICS (50 page, black cover), is out of print, but the information is right-on-the-nose, so if you're lucky, grab a copy.

Jerry also sent in this idea about ORAL HISTORY: "Most of you members recall about the younger generation interviewing older via tape. Just this week, I heard about a grandfather setting his cassette recorder down on the holiday table to catch the dining chatter. Try this idea on Thanksgiving and Christmas."

SMALL IDEA *(Also from J.J.)* --



Have trouble identifying power and patch plugs? Try using these little plastic tags from bread and vegetable bags.



"That's not what he charges; that's what he *pays*. And it's a dollar if you stay for the entire set."

J.J. sent in this Mr. Tweedy cartoon by Ned Riddle of the L.A. Times. Do you suppose Jerry is trying to tell Davies, Klingler, Oliver and Tillett something?

MAINTENANCE *(Continued)*

are, particularly reel-to-reel - have the oil holes marked and you can usually tell by examination how dry or how oily a mechanism is, and if it is a little oily to start with, you don't need a lot of oil. On the other hand, if you're oiling a cotton reservoir and that reservoir is absolutely dry, it may take ten or twelve or more drops to lubricate the reservoir, because only from that does the oil feed in around the actual bearings, which is the thing that needs lubricating. Once you get that cotton saturated, you don't need to do it again the next year, or the next time you do it. One or two drops may keep it up to where it should be, but if you spill any of it, you're in trouble. Wipe it up, and for goodness sake, don't get oil on the capstan drive or on the rubber pinch roller, or any place it's not supposed to be, because over oiling, or oiling in the wrong places can do just as much harm or damage as no oil at all."

"Now how about something heavier than oil? You have Lubri-plate and white grease which is put out for phonograph turntables and places where clutches have sliding plates that slide back and forth in a tape machine where you change from forward to reverse or from reverse to neutral. Sometimes these plates get dry and grate, and they make it difficult to work the keys, or whatever mechanism you have. If that happens, a little Lubri-plate to refresh the old grease that was put on in the factory will make a tape machine work much easier and will reduce the finger pressure necessary to make the thing work - so again, a little lubricant in the right places is a good thing."

"Now one of my questions used to be in a tape machine - in a reel-to-reel machine - you get ready to oil it and you've got to go down through a lot of belts and gears and arms and levers and electronic gear to get to the spot that needs to be oiled, and you know you don't want to get any oil on those belts or levers or gears so I finally found an oiler that will do the job. It has a long hollow spout about four inches long and with that turned upside down and a little pressure on this plastic tube, you can put a drop of oil just about where you want to in the hole. It's called a Reach-all hand oiler and it's made by Walsco in Illinois."

(To be continued.)

LAST CALL TO UP-DATE YOUR LISTING IN THE NEW DIRECTORY. IF YOU WANT ANYTHING CHANGED, SEND IT IN NOW!

MUSIC LIBRARY

Joe Skiba, Jr., #2161, sent in a cassette of Frank Sinatra's concert in Australia. Here is what Joe wrote about it:

"On the night of April 1, 1959 at the West Melbourne Stadium in Australia, FRANK SINATRA presented what might well have been his greatest in person vocal performance, accompanied throughout by a closely knit, lightly swinging jazz quintet, led by the magnificent vibraphonist, RED NORVO. Frank pulled out all the stops with a display of vocal fireworks that would be hard to match. Working with a jazz group for one of the few times in his career, Frank achieved a looseness and freedom he never quite attained on his commercial recordings. Complimented perfectly by Red's delicacy and eloquent understatement, Frank rises to the occasion in brilliant fashion.

His dynamics, control, intonation and phrasing are flawless. Their combined efforts on such songs as Willow Weep for Me, Dancing in the Dark, and the tremendously exciting Night and Day, are prodigious, to say the least. One word could be used to the musical events of that long ago evening, INSPIRED!"

C-176 Sinatra Concert in Melbourne. Dolby

Ted Hering, #2111, donated THREE cassettes and FOUR 7" tapes to the library. They are:

C-177 Band of the Black Watch. Bagpipes. C-90
C-178 Sing Along with Red Foley, plus the Ken Darby Singers, "The Magic Islands". (Hawaiian Music). Chromium Dioxide.
C-179 Buchanan & Goodman, & Nervous Norvus. (A comedy tape).

#509. Bert Kaempfert Orch., "That Happy Feeling", and Buick Presents - "Sound of Tomorrow". 7".
#510. Norman Luboff Choir, "Moments to Remember", & Bobby Hacket, Trumpet and Johnny Seng, Wurlitzer Pipe Organ, "Dream Awhile". 7".
#511. Chas. Bud Dant Orch. & Chorus, "The 50th State". (Hawaiian Music). Prerecorded tape. 7".
#512. Spike Jones, "A Spooktacular in Screaming Sound". 7".

John Corthorn, IRC #1983, Tonawanda, N.Y., recently returned two tapes to the Music Library with the observation that they had a decidedly "bassy" sound. He continued:

"A "bassy" sound - in my book - is one where

(Continued on track 8)

SCHEDULED MEETINGS.

Regular meetings of the Indiana Recording Club are held on the 3rd Sunday of each month at 2:00 p.m. in the lower level meeting room of the Leppert & Copeland Mortuary, 740 E. 86th St., Indianapolis.

** * * * GUESTS ARE WELCOME! * * * **

NOVEMBER 21ST



"A Living Adventure in Iran", a tape/slide show by Vern Klingler. If you missed this show when Vern first presented it on Jan. 20th, 1980, now is your chance to see it, or if you saw it then, it is well worth seeing again. Vern is a top-notch photographer, and while he was living in Iran before the series of events which forced him to leave that once beautiful country, he captured on film, scenes which can never be seen again.

DECEMBER 19TH

There will be no meeting in December.

CREATIVE LIBRARY

Ted Hering, #2111, donated this pre-recorded cassette to the Creative Library:

CR-101. Academy Award Theater, "Watch on the Rhine" & "The Informer".

MUSIC LIBRARY *(Continued)*

the "treble" or "high" frequencies are overpowered by the "bass" or "lower" ones.

I have always been an advocate of the "neutral" kind. Yet, it seems to me that this is a condition that is encouraged by manufacturers of equipment. I may be wrong, but it seems to me that there are a lot of people out there who feel that a "bassy" sound is similar to "quality" sound.

My feelings are simple. If you like it "bassy", turn on your "bass" knob. So why force the "neutral" ear to hear what it does not want?

I still say that "hi-fi" should be just that - "High Fidelity" without anything added or subtracted. It should be the purest sound obtainable from an instrument, recorded, broadcast, received and replayed in our own living rooms. Only then, like in a restaurant, if you like it more spicy or less spicy, then you reach for the ketchup... or the "bass" knob as the case may be."

we wish you

A Merry Christmas

and a

Happy New Year

MAILING LABELS

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Reel size: 3 ½ x 4 ¼
Cassette size: 2 ¼ x 4

Price - $1.75/100 - either size

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